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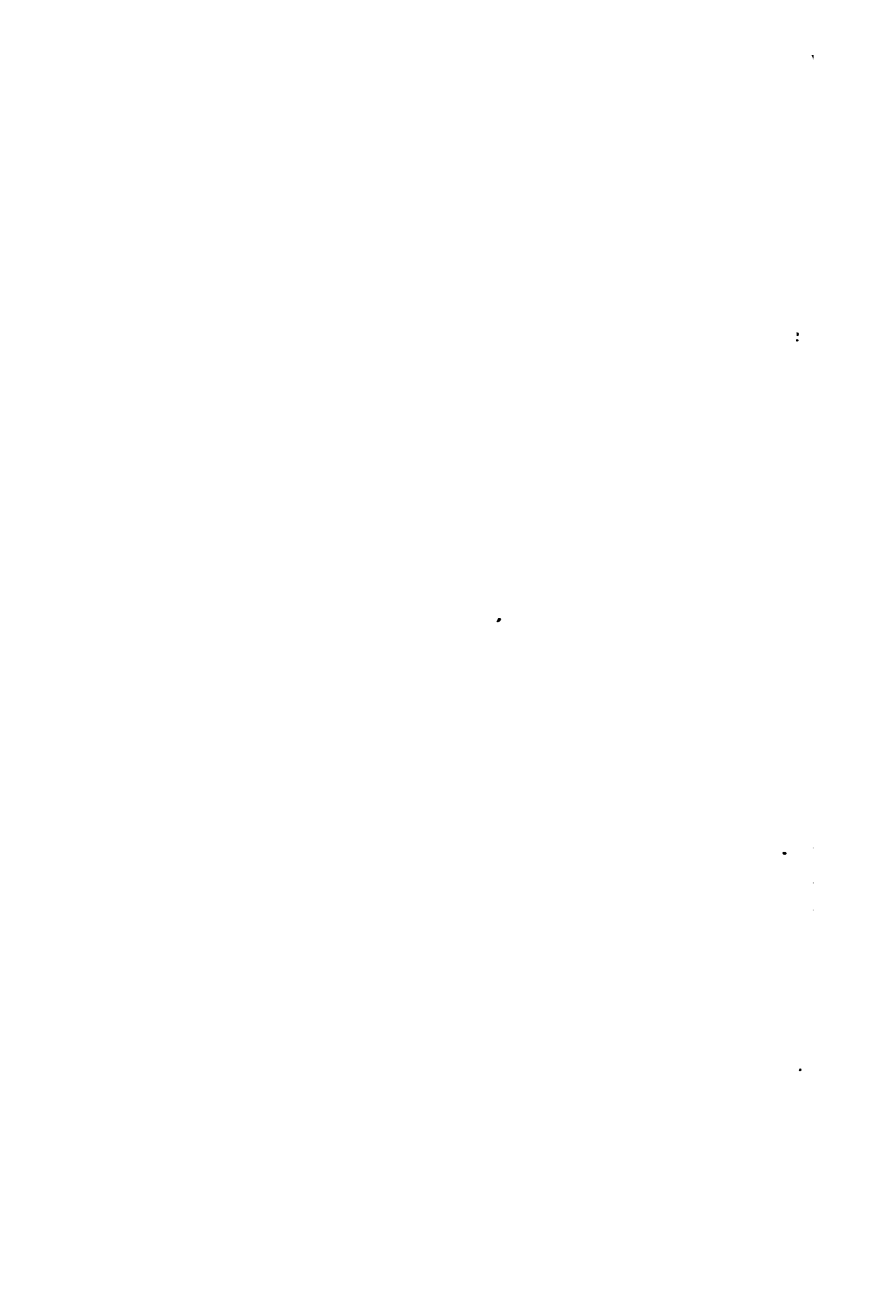
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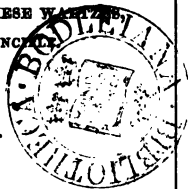
REFORM YOUR WALTZING.

LONDON:
Printed by A. SPOTTISWOODE,
New-Street-Square.

REFORM YOUR WALTZING.

THE
TRUE THEORY OF
THE RHENISH OR SPANISH WALTZ,
AND OF
THE GERMAN WALTZ À DEUX TEMPS,
ANALYSED AND EXPLAINED FOR THE
FIRST TIME.
THE FIGURE OF 8, IN BOTH THESE WALTZES,
ON AN ENTIRELY NEW PRINCIPLE.

BY
AN AMATEUR.



Waltzing is the art of a gentleman, and never yet was taught or
understood by a dancing-master.

LONDON:
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PATERNOSTER-ROW.

1843.

REFORM YOUR WALTZING.

THE pretending, or attempting in public what we cannot perform, has no more unfortunate feature about it, quàm quod ridiculos homines facit.

I confess that I am a bigoted John Bull, and, as far as my opinion goes, there is nothing which English men or women attempt which they do not perform incomparably better than any other people in the world — except waltzing. Having confessed to John Bullism, it may be conceived the agonies which I have suffered in observing my countrymen making themselves ridiculous by their attempts and

failures in this art. But it is quite impossible to imagine the martyrdom which I have endured in observing my countrywomen making themselves ridiculous in the same way. For their sake then, I subject myself to the reproach —

*“ Turpe est difficiles habere nugas,
Et stultus labor est ineptiarum ;”*

and am contented to discuss the true principles of waltzing, since, on the true principle, the more practice, the more perfect ; but on false principles, the more practice, the less perfect.

Let us begin by examining the English system. The waltz step being completed in six beats of the music, should be counted 1, 2, 3, 4, 5, 6, not 1, 2, 3. 1, 2, 3. The gentleman is told to begin by a twirl on the left foot

to the 1, 2, 3. of the music, and to take three steps to the 4, 5, 6. The lady is told to take three steps to the 1, 2, 3. of the music, and to twirl on the left foot to the 4, 5, 6. Between the two, this makes a twirl *ad infinitum*. At the 1, 2, 3. the lady runs round the gentleman while he twirls ; and at the 4, 5, 6. the gentleman runs round the lady while she twirls. But nothing is more to be desired in waltzing than getting over the ground ; and nothing more to be avoided in it than this tee-totuming on the same ground. There should be no twirl in the case. But in the English, that is, the Rhenish or Spanish waltz, the whole affair should consist, when perfect, of three steps forward, in a circular direction, and, by turning, of three steps backwards, in the same circular direction. The best way to make

this clear, the best way to *ensure* the getting off the same ground, and the best and easiest way to begin the art, is to waltz in a *square* instead of a *circular* direction. Place two chairs in the middle of the room, and practise the step according to the following plan, clearing a side of the chair at each 3 and 6 of the music, that is, in half a complete waltz step; so that the square of each chair is accomplished in two complete waltz steps.

GENTLEMAN'S STEP IN THE FIGURE OF EIGHT,
IN THE RHENISH WALTZ.

Instead of 1, 2, 3, 4, 5, 6. to the time of the music, count "back three steps;" "front three steps." On the words "back three steps," take three steps backward, beginning with the left foot, and turn to the right at the

3 of the music. On the words "front three steps," take three steps to the front, beginning with the right foot, and turn to the right at the 6 of the music. The step in the reverse waltz is the same, except that the turns are to the left, instead of to the right. The lady's step is the same as the gentleman's, except that she begins by advancing with the right foot, and therefore counts "front three steps," "back three steps," and the plan for her step is the same as the plan for the gentleman's, when the words back and front are exchanged one for the other. The figure is delineated on *squares* to show the principle; and it should be so practised at first. But when perfect, a *circle* should be described round each chair, changing from one mode of waltzing to the other, after passing between the chairs.

LADY'S STEP.

Count "front three steps," "back three steps."

steps 3. 2 three. 1 front. 6 steps.

back 4. 5 three.

three 5. 4 back.

steps 6. 1 front. 2 three. 3 steps.

three 5. 4 back.

back 4. 5 three.

steps 3. 2 three. 1 front. 6 steps.

It will be perceived that after the 3, the common waltz is taken by turning to the right; the reverse waltz by turning to the

left. Or the change may be made after the 6, by beginning the step at one of the sides of the squares, instead of at the top or bottom, as marked in the plan. In fact, in all waltzing, a turn is made at each 3 and 6. To turn to the right inclines you to circle to the left, which is common waltzing; to turn to the left inclines you to circle to the right, which is reverse waltzing. To turn to the right or left is one as easy as the other. The common waltz, or the reverse waltz, is one as easy as the other. And to continue one mode of waltzing, or to change to the other, is one as easy as the other.

This is the best mode for beginners to learn the step of the Rhenish waltz. It is the best possible practice for waltzing, because it is the best possible practice for getting over the


ground ; since, if the pupil twirls and dwells on the same ground, he will not clear the side of the chair. This way of doing the figure of 8 is very easy, and very beautiful. The old mode of doing it, turning to the right, even while circling to the right, tends to encourage spinning on the same ground. It must always be an exertion, and is, in general, a most ungraceful, not to say, disgraceful exhibition.

The change from one mode of waltzing to the other, alternately one step of common waltzing, and one step of reverse waltzing, may be practised according to the following plan, in the serpentine form, round any number of chairs. Serpentine lines as well as the figure of 8 are delineated in squares, in order to make the principle apparent ; and they should be so practised at first.

But when perfect, they should be performed on circular lines, making the change from one mode of waltzing to the other after passing between the chairs.

SERPENTINE WALTZING.

3. 2. 1. 6.

4.		5.
5.		4.

6. 1. 2. 3.

5.		4.
4.		5.

3. 2. 1. 6.

3. 2. 1. 6.

4. 5.

5. 4.

Common
Waltzing.

6. 1. 2. 3.

5. 4.

4. 5.

Reverse
Waltzing.

3. 2. 1. 6.

4. 5.

5. 4.

Common
Waltzing.

6. 1. 2. 3.

It is easy to go straight forward or backward, for any distance, without circling or turning. Also good waltzers should be able to keep straight lines while waltzing, either in the common or in the reverse way ; that is, turning continuously either to the right or to the left ; or changing from one to the other. The step should be a sort of glide ; something between a slide and a step. The fore part of the foot should never quite leave the ground ; the heel should never be raised more than sufficient to pass a sheet of paper under it.

In the gentleman's step, in the common waltz, particularly in keeping straight lines, the left foot at 3 is turned very much *in*, that is, to the right, to enable you to turn to the right ; and the right foot at 6 is turned very much *out*, that is, also to the right, for the

same purpose. In the reverse waltz, the left foot at 3 is turned very much *out*, that is, to the left, to enable you to turn to the left ; and the right foot at 6 is turned very much *in*, that is, also to the left, for the same purpose. The same principle reigns in the lady's step, but the right foot marks the 3, and the left foot the 6. The feet at these numbers are both turned to the right in the common waltz to enable you to turn to the right, and circle to the left ; and they are both turned to the left in the reverse waltz to enable you to turn to the left and circle to the right. If these things are found difficult to apprehend in the abstract, practice soon gives a muscular facility in them. In fact, the waltz step must be entrusted to the most mysterious and least forgetful of our memories—the memory of the

muscles ; which will how often thread its way through the notes of an air, the succession of which our mind has forgotten. But *teachers* should know the *theory* of what they have to teach, though, with their pupils they have, in general, to trust to *practice* only ; that is, to muscular, not mental apprehension, and to muscular, not mental memory. And they must be satisfied if they can dun into the heels what the head is unwilling or unable to apprehend.

It is a common error with the gentleman to have his left shoulder farther from his partner's right shoulder than his right shoulder is from her left. He should be exactly opposite his partner ; and the shoulders of both should describe parallel lines. It is the common error with the lady to hang her whole weight on the gentleman's arm. Ladies should practise the

step by themselves, and with one another. On the principle which has been laid down, it is perfectly easy for two persons to waltz, and even to do the figure of 8, without holding one another at all. No one should pretend to waltz who cannot do this. You should be able to do the step *perfectly* by yourself, before you begin with another person.

For all waltzing, one of the best practices is, both alone and with a partner, to waltz the largest possible square which can be executed in two complete waltz steps. Place four chairs together, touching one another, and waltz the square of them in two complete waltz steps; that is, clearing one side of the square at each 3 and 6 of the music. This should be practised in the common waltz, and in the reverse waltz, and changing from one

mode of waltzing to the other, so as to retrograde over the same ground, without stopping, or making any cessation in the step. When this is accomplished with ease, draw the chairs apart from each other by degrees, so as to enlarge the square waltzed on.

This practice proves and improves the quantity of space covered in the step, the directness of the step, and the equality of the step; that is, it necessitates one half of the step, measured by *time*, being also equal in the *space* covered to the other half step. Without this test, it is a common error in the Rhenish waltz, to cover more space with the front half step, than with the back half step, or *vice versa*; and in the German waltz à deux temps, to cover more space with the right half step, than with the left half step, or

vice versâ. Of course, directly in proportion to the velocity, and to the slipperiness of the floor, is the facility of keeping straight lines, and the difficulty of keeping circles or squares.

So much for the English, or French, or Spanish waltz, or as the Germans call it, the Rhenish waltz, "Der Rheiner Waltzer." The German waltz, *à deux temps*, is exactly contrary in its principle to the Rhenish waltz. The motion, instead of being always backward or forward, is always directly sideways; and the beats of the feet, instead of being in three time, are in two time.

GENTLEMAN'S STEP IN THE FIGURE OF EIGHT,
À DEUX TEMPS.

Count "left, slide, turn," "right, slide, turn."
On the word "left," take a step to the left

with the left foot. On the word "slide," a slide to the left with both feet, as much as possible at once. On the word "turn," turn to the right on the left foot without moving it. On the word "right," take a step to the right with the right foot. On the word "slide," a slide to the right with both feet, as much as possible at once. On the word "turn," turn to the right on the right foot without moving it. The step in the reverse waltz is the same, except that the turns are to the left instead of to the right. The lady's step is the same as the gentleman's, except that she begins with the right foot, and therefore counts "right, slide, turn," "left, slide, turn," and the plan is the same for her step as for the gentleman's, when the words right and left are exchanged one for the other.

The numbers designate the time of the music, and the course taken in the figure.

GENTLEMAN'S STEP.

Count "left, slide, turn," "right, slide, turn."

turn 3. 2 slide. 1 left. 6 turn.

right 4.

Common waltzing,
circling to the left,
and turning to the
right.

5 slide.

slide 5.

4 right.

turn 6.

1 left.

2 slide.

3 turn.

slide 5.

Reverse waltzing,
circling to the
right, and turning
to the left.

4 right.

right 4.

5 slide.

turn 3.

2 slide.

1 left.

6 turn.

LADY'S STEP.

Count "right, slide, turn," "left, slide, turn."

turn 3. 2 slide. 1 right. 6 turn.

left 4.

Common waltzing,
circling to the
left, and turning to
the right.

5 slide.

slide 5.

4 left.

turn 6. 1 right. 2 slide. 3 turn.

slide 5.

Reverse waltzing,
circling to the
right, and turning
to the left.

4 left.

left 4.

5 slide.

turn 3. 2 slide. 1 right. 6 turn.

This step is really à deux *temps*, as well as à deux *pas*, since the first half of it is completed at the 2 of the music; and the second

half at the 5 ; while at the 3 and 6 of the music, no step or beat of the foot is made, but merely a turn.

It is the same as the galop step. But in the galop the halt at each turn is of the same duration as the side step ; that is, there are two beats of the music for the side step, and two beats of the music for the turn : and if no turn is made, but straight lines continued without turning, as there is no halt, double the number of side steps are made in the same time as would be made when turning. In the waltz, the halt at each turn is only of half the duration of the side step ; that is, there are two beats of the music for the side step, but only one beat of the music for the turn : for this reason, in the waltz you cannot go on straight lines sideways without turning, as you

can in the galop, since the alternate steps which should be equal in space, would be unequal in time.

A pretty step may be practised à deux *pas*, but not à deux *temps*, according to the following plan.

GENTLEMAN'S STEP IN THE FIGURE OF EIGHT,
À DEUX PAS, BUT NOT À DEUX TEMPS.

Count "left three steps," "right three steps." On the words "left three steps," take three steps to the left, beginning with the left foot, and turn to the right at the 3 of the music. On the words "right three steps," take three steps to the right, beginning with the right foot, and turn to the right at the 6 of the music. The step in the reverse

waltz is the same, except that the turns are to the left, instead of to the right.

The lady's step is the same as the gentleman's, except that she begins with the right foot, and therefore counts "right three steps," "left three steps;" and the plan for her step is the same as the plan for the gentleman's, when the words right and left are exchanged one for the other.

The numbers designate the time of the music, and the course taken in the figure.

GENTLEMAN'S STEP.

Count "left three steps," "right three steps."

steps 3. 2 three. 1 left. 6 steps.

right 4. 5 three.

three 5 4 right.

Common waltzing,
circling to the left,
and turning to the
right.

steps 6. 1 left. 2 three. 3 steps.

three 5, 4 right.

right 4, 5 three.

Reverse waltzing,
circling to the
right, and turning
to the left.

steps 3. 2 three. 1 left. 6 steps.

WALTZING.

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LADY'S STEP.

Count "right three steps," "left three ~~steps~~ -

steps 3. 2 three. 1 right. 6 ~~steps~~

left 4.

three 5.

Common waltzing,
circling to the left,
and turning to the
right.

steps 6.

1 right. 2 three. ~~steps~~

three 5.

left 4.

Reverse waltzing
circling to the
right, and ~~turning~~
to the left.

steps 3.

2 three. ~~steps~~

In the gentleman's ~~steps~~ ~~steps~~ ~~steps~~
the music, the left ~~four~~ ~~steps~~ ~~steps~~ ~~steps~~
leads three ~~steps~~ ~~steps~~ ~~steps~~

The numbers designate the time of the music, and the course taken in the figure.

GENTLEMAN'S STEP.

Count "left three steps," "right three steps."

steps 3. 2 three. 1 left. 6 steps.

right 4. 5 three.

three 5 4 right.

Common waltzing,
circling to the left,
and turning to the
right.

steps 6. 1 left. 2 three. 3 steps.

three 5. 4 right.

right 4. 5 three.

Reverse waltzing,
circling to the
right, and turning
to the left.

steps 3. 2 three. 1 left. 6 steps.

LADY'S STEP.

Count "right three steps," "left three steps."

steps 3. 2 three. 1 right. 6 steps.

left 4.

Common waltzing,
circling to the left,
and turning to the
right.

5 three.

three 5.

4 left.

steps 6. 1 right. 2 three. 3 steps.

three 5.

Reverse waltzing,
circling to the
right, and turning
to the left.

4 left.

left 4.

5 three.

steps 3. 2 three. 1 right. 6 steps.

In the gentleman's step at the 1, 2, 3 of the music, the left foot marks the 1, and the left shoulder leads three steps to the left. At

the 4, 5, 6 of the music, the right foot marks the 4, and the right shoulder leads three steps to the right. But at the 2 and the 5 the heels come together ; so that as the foot, which comes to the ground at the 2 and 5, only takes the same step which the preceding foot has just taken, though three *beats* are made, the *space* of only two steps is past over, where three actual steps are made in the Rhenish waltz. This step, therefore, may be considered as à deux *pas*, though not à deux *temps*.

As in the Rhenish waltz, these steps should be first learned and practised on squares, along the sides of two chairs, in the form of the figure of 8. Serpentine lines may be practised for alternating the common and reverse waltz, as explained for the Rhenish waltz ; also straight lines, making continuous

turns to the right, or continuous turns to the left, or changing from one to the other.

Both the Rhenish and German waltzes are easily learned, so that either may be taken, at the option of your partner; and if perfectly performed, each is a most exquisitely graceful dance. But let no one couple attempt both steps at once.

For any one who can only dance the German step, which is in *two time*, to attempt it with one who can only dance the Rhenish step, which is in *three time*, is somewhat to surpass the quidlibet audendi. Mingle, mingle, spirits that may, and tigers and lambs, and all the rest of Horace's unmingleables may be brought together. But the two steps must remain incapable of amalgamation till *two* is made equal to *three*.

On the comparative merits of the two waltzes, I should decide thus. The German waltz is much the best for persons of *ordinary* qualities, since it is infinitely the most easy to apprehend mentally, and infinitely the most easy to execute corporeally; and, in general, that is the best, which is the best executed; but for persons of *extraordinary* qualities, the Rhenish waltz is incomparably superior. This is certain, that if the three steps forward and backward are really executed, half as much ground again is passed over in the Rhenish waltz, as is passed over in the German waltz, since in the Rhenish waltz three steps are taken where two only are taken in the German waltz. But in consequence of the difficulty of this, not one person will be found to perform the Rhenish

waltz in perfection, where thousands will perform the German waltz in perfection. Indeed, I have never yet seen any two persons together who did the real three steps forward and backward of the Rhenish waltz in the perfection of which it is capable. And as the quicker the time, the more difficulty in covering space ; so the quicker the time, the more difficult the Rhenish waltz as compared with the German waltz, since in the Rhenish waltz one third more space is covered in the same time than is covered in the German waltz. The German waltz is, indeed, the quickest in general, because the weak, the heavy, and the slow can do it more quickly than they can the Rhenish waltz. Also those who are so weak, heavy, or slow as to be unable to keep up to the time of modern

waltzing in any step, find a greater facility in keeping behind the time in the German waltz than they do in the Rhenish waltz. And this very common out-of-time *shirking* is less perceptible in the German waltz than it is in the Rhenish waltz. In fact, a very great proportion of those who waltz *à deux temps*, or in two time, waltz in no time, or in false time ; that is, they waltz to their own time, instead of to the time of the music. The way to test, and to correct this very common error, is to observe in the gentleman's step, that the left foot always marks the 1, and the right foot the 4 of the music. And in the lady's step, that the right foot always marks the 1, and the left foot the 4 of the music. This should be invariable. Let the young and active perform the Rhenish waltz, and subside

into the German waltz when their powers or those of their partners are not equal to the Rhenish waltz.

But let *all* waltzers learn *both* waltzes.

The great thing is *practice*, both alone and with a partner. The beginner is too apt to think the affair finished when he has learned the step. But *practice* is not more necessary in skating than it is in waltzing.

By long and patient practice by himself, the pupil will, as in skating, imperceptibly attain a gradual, but great improvement in power, rapidity, length and directness of step, smoothness, and endurance, both muscular and vascular (wind). It is, indeed, with waltzing as with every other accomplishment, mental or corporeal, "wha does the utmost that he can, shall whiles do mair."

There are three modes of *shirking* in waltzing. We may keep the time, and neglect to cover space, or we may cover space, and neglect to keep the time; or, (what is most common, particularly à deux temps,) we may neglect both time and space, and complacently puddle round small circles, behind time. But in first-rate waltzing, *pace* is a sine quâ non. And in *pace*, *space* as well as time is a sine quâ non; that is, for *pace* the step must not only be rapid in point of time, but must cover space.

In first-rate waltzing, as the sportsman says, we must "go the pace and keep it." But "it is the pace that kills." Practice only, on the true principle, will enable us even to go the pace; and practice only will enable us to keep it; that is, practice only will give us

the pace of activity, which enables us to take so many steps, of such a length, in such a time, and which depends on the muscular system. And practice only will give us the pace of endurance, which enables us to continue the exertion, and depends chiefly on the vascular system — on the power and action of the heart and lungs (wind).

First rate waltzing is as great an exertion as racing; that is, it is the greatest exertion possible. Many ladies fall victims to it from want of *condition*; that is, from not being prepared for it by other exercise, or from not being gradually inured to it by practising the thing itself. But “*graciles non sunt sine viribus artus.*” And, with practice, (which is training,) how often is the lady found to be the superior, both in speed and endurance.

Supposing gradual training, waltzing, like any other exercise, is a great promoter of health and strength ; but to persons out of condition, that is, out of work, waltzing, like any other strong exercise, is destruction. It is destruction to race a horse which is out of work. From the abuse, however, we must not argue against the use of exercise.

THE END.

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